

"I CANNOT REMEMBER NOT BEING."

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PAIN OF
SALVATION

The Orchestra of Eternity



ORIGINAL STAGE
PRODUCTION

You have successfully entered "BE"...

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Prologue

"I CANNOT REMEMBER NOT BEING"





ANIMAE PARTUS
("I AM")

1.1.1

I am...
I am...
I am...

I was not, then I came to be. I cannot remember NOT being, but I may have traveled far, very far, to get here.

Maybe I was formed in this silent darkness, from this silent darkness, BY this silent darkness. To become is just like falling asleep; you never know exactly when it happens - the transition, the magic - and you think, if you could only recall that exact moment of crossing the line - then you would understand everything. You would see it all.

Perhaps I was always, forever here... and I just forgot? I imagine Eternity would have that effect - would cause a certain amount of drifting - like omnipresence would demand omnibleness.

Somehow I seem to have this predetermined hunger for knowledge; a talent for seeing patterns and finding correlations. But I lack context.

Who I am? In the back of my awareness I find words: I will call myself... GOD - And I will spend the rest of forever Trying to figure out who I am.

Chapter I
ANIMAE PARTUS
All in the Image of





**DEUS NOVA
Fabricatio**

1.2.1

10,000 BC	1 Million people
9,500 BC	2 Million people
9,000 BC	3 Million people
8,500 BC	4 Million people
8,000 BC	5 Million people
7,500 BC	5 Million people
7,000 BC	5 Million people
6,500 BC	5 Million people
6,000 BC	5 Million people
5,500 BC	5 Million people
5,000 BC	5 Million people
4,500 BC	6 Million people
4,000 BC	7 Million people
3,500 BC	10 Million people
3,000 BC	14 Million people
2,500 BC	20 Million people
2,000 BC	27 Million people
1,500 BC	38 Million people
1,000 BC	50 Million people
500 BC	100 Million people
Year 1 AD	170 Million people
500 AD	190 Million people
1,000 AD	254 Million people
1,500 AD	425 Million people
2,000 AD	6,080 Million people

I created the world to be an image of myself, of my mind
I took out to form a new breed
A new way to be
And now I am many, so many

So much larger than ever I were
Yet, at the same time
So much smaller and more vulnerable

1.2.2

**IMAGO
*Animaes portia***

Spring came with awakening, came with happiness and joy. Spring came with a longing for the world as our toy.

Summer came with restlessness and curiosity. Summer came with longing for the things we could not be.

Take me to the forest, take me to the seas - take me anywhere as long as you take me. Take me to the ocean, take me to the trees - take me to the Breathe and BE.

Summer came with knowledge, came with ego came with pride. Autumn came with shamefulness for things we could not hide.

Winter came with anger and a bitter taste of fate. Winter came with fear for the things we could not escape.

Take me to the forest, teach me of the trees - teach me anything as long as you teach me. Teach me of the oceans, teach me of the sea - teach me how to Breathe and BE.

Teach me of the forest, teach me of the sea - teach me anything as long as you teach me. Teach me of the forest, teach me of the trees - teach me how to Breathe and BE.

See me! I am the one creation.
Hear me! I am all the love that came from Animaes.
See me! I am the one creation.
Hear me! I am all the love that came from Animaes.
Be!

Give me of the forest, give me of the seas - give me everything as long as it's for me. Teach me of the ocean, teach me of the sea - teach me how to Breathe and BE.

Give me all the forests, give me all the trees - give me everything as long as it's for free. Give me all the oceans, give me all the seas - give me all the breathing BE.





PLUVIUS AESTIVUS
of summer rain (homines fabula initium)

1.2.3



Chapter II

MACHINASSIAH
Of Gods & Slaves





LILUM CRUENTUS
(DEUS NOVA)

on the loss of innocence

1.3.1

A SCENE IN BROWN IN YELLOW:
I remember it as yesterday. The day you came, with a crimson loss of fall tinted in your eyes. A dark line in your face for every grief - every year As you came to say goodbye - before you disappeared.

They tell me you are better off where you are now - I don't care. They tell me that the pain is gone where you are now - I don't care.

I need to be strong, need to believe. I need to put faith in something. Need to believe that one day we will meet - Again.

A SCENE IN WHITE AND GREY:
You're not here, and I'm too bent to pay the price, to pay the toll, to bitter bate. For all the beloved ones that go away - will not stay - hurried on - arid Choked by the beak of unknown? You know? Do you know? I don't know. Who'd do now?

Life seems too small when death takes its toll. Life seems too small when death takes its toll.

A SCENE IN AMBER - FLAWED:
They tell me that you're still here, in our minds - I don't know. And who knows maybe one day we will all be gone. Then you will die for each one - Every one.

I need to be strong, need to believe. I need to put faith in something. Need to believe that one day we will meet - Again.

Ashes to ashes - Dust to dust. We've heard the rhyme before, how life turns to tin, tin turns to metal and metal inevitably turns to rust.

Life seems too small when death takes its toll. I need something to blame for this pain. You bleed you fail you fall like anyone I know. You break you fail like anyone I know.

Touch me, touch me, touch me, touch me... Catch me, catch me, catch me, catch me...

Catch me!
Catch me!

1.3.2

NAUTICUS
(EXISTENCE)

Oh Lord - Oh Lord
Won't you hear a sinner's prayer
Oh Lord

Oh Lord - Oh Lord.
Won't you help me find the way
When I'm lost and led astray
Oh Lord

Mmm...

Oh Lord - Oh Lord
Won't you help me to stay humble
Oh Lord

Oh Lord - Oh Lord
Won't you help me be an ocean
Help me bend to stay unbroken
Oh Lord

Mmm...

Save me, I'm drifting
Help me, I'm drifting

Oh Lord... Oh Lord... Oh Lord





DEA PECUNIAE

1.3.3
1.3.3.1

I. MR. MONEY

Miss MEDIOCRITY:

"Hey there sweetie. Don't I know you? I swear I recognize your face... and those beautiful eyes... You know, they say the eyes are the doorway to ones soul... There's a smile. A little shy, aren't we? Hey, do you wanna get out of here?"

MR. MONEY:

Hey Miss Mediocrity, gee, I'm sorry. You've seen me on TV, I'm Mr. Money. Now you want someone to hold you and call when you're in town. Someone to calm you and confirm you, well, I'm here... to let you down. 'Cause outside these sexy cars and far from these trendy bars behind this smile..."

Miss MEDIOCRITY:

"...maybe go someplace..."

Mr. MONEY:

"...And sunscreen..."

Miss MEDIOCRITY:

"...more quiet, where we could... you know... talk!"

MR. MONEY:

"...And "Live the Dream!"s..."

Miss MEDIOCRITY:

"...and get to know each other..."

MR. MONEY:

I am cold!

Miss MEDIOCRITY:

"...no?"

MR. MONEY:

And mean!

Miss MEDIOCRITY:

"How about a ride in that Bentley up front? It's yours isn't it? I'll be a good girl, I promise! ...or bad... ...whatever you like!"



MR. MONEY:

Daily Finance – that's me in the Armani. Got three Mercedes 350, two Ferraris. I could have bought a Third World country with the riches that I've spent. But hey - all modern economics claim that I deserved every single cent. And the one time I'm the lesser half is when we split the tab. So here's to Friends, Family and Liberty, Genuinity, here's to Happiness, Success, Good Press, No Stress... But most of all...

Here's to Me! Here's to Me! Here's to Me!
There will be nothing left... Oh...
Here's to Me! (DEA PECUNIAE: Oh baby, baby)
Here's to Me! (DEA PECUNIAE: I'll take care of you)
Here's to Me! There will be nothing left...
Nothing left...

DEA PECUNIAE:

"If you're looking for fulfillment (Mr. MONEY: Ooh yeah) a Kingdom and a Crown; a Paradise of Free Rides - I am here... to let you down.
I'll get you the sexy cars and a taste of divinity - a glimpse of the Stars. Immortality. But then Vanity will leave you dried and scarred.

Here's to Me!
Here's to Me!
Here's to Me! To me"

II. PERMANERE

1.3.3.2

MR. MONEY:
But then when it's silent
And the lights from the bars go down
I need comforting
'Cause somewhere there deep inside
A feeling of loss arises
And I hate to lose!





III: I RAISE MY GLASS

1.3.3.3

They say it's lonely at the top, then I'm as lonely as can be. But I am not too sorry - you see, I've chosen this company. I got myself a winning team; it's Me, Myself and I. You bet it's lonely at the top alright and I'm here today to tell you suckers why! (Dea Pecuniae!) Yeah, Dea Pecuniae - money rules...

They say that I get paid for my big Responsibility, but you know... that is just a lame excuse for my egocentricity. They say we're really the same you and I, and I truly do agree. You see, just like me, you live for me, until the day you die.

So I raise my glass to all of those who believe that I get paid for my big responsibility - here's to you... And to those of you who think that my lifestyle does not affect the environment. Well, maybe not more than marginally anyway - here's to you...

And to those of you who give your piece of the cake for free, for me to throw in the face of democracy. While you nod, while I sit at your table, you made me who I am and I thank you so very, very much. And you know what? Here's to you...

So let's raise our glasses one final time, to give you all the greatest recognition of all times - cause after all; that is the only "thank you" you will ever get. So come on now: here's to YOU... There will be nothing left - no! "...but Money!"



Chapter III

MACHINAGEDDON
Nemo Idoneus Aderat Qui Responderet





"CAN NEVER SUBMIT TO ALL
THE THINGS YOU'VE SAID GOD..."



DIFFIDENTIA

(breaching the core) EXITUS - DRIFTING II

To crave it - to want it - cut my hands
To want it - to need it - pluck my eyes

I can never submit to all the things you've said
God - if you want me dead, I'm right here God.
But fear is a funny thing, in that it gives you
the strength to resist just about anything
God! And friend turns to enemy so easily
when you defend your legacy with guilt and
talk of blasphemy.

God - you know; you created a golden cage for
your sheep; a stage too wide and deep for us
to even see the play. But hey, you know what
they say about catching the bird, but you can't
make it sing? You lose the bird the second it
loses its wings, just like I reckon you will lose
your herd to choirs of "I am, I am!" and moun-
tains and mountains of money and things!

I can change, I can change...
I can change, I can change...

ANIMAE:
"Save me I'm drifting away
Save me I'm drifting away"

IMAGO:
But I can change - we can change
I said we can change!

We can change, we can change
I can change, I can change

I hold it, I'm never letting go
I sought it - I killed it - but now I know

Hear me now!

ANIMAE:
"Man is shattered - I am shattered! My
shards have become shards of their own;
pieces of pieces, impossible to put back
together, they leave me, they do nothing
more than spending their lives seeking a con-
text they were already part of, until there is
no alternative. And they leave the context,
and I shrink, I fade, and nothing more can be
learnt or taught. I must leave them to them-
selves. I understand one thing though:

Searching yourself is like looking for the
house you stand in; you will not find it, it's
everywhere, it's all you know and there are
no other points of reference.

Save me I'm drifting away
What are these stains?
What are these stains?
Save me I'm drifting away
They stay when it rains ...when it rains

Save me I'm drifting away
Burning my skin
Save me I'm drifting away

Save me I'm drifting away
Save me I'm drifting away

We failed... We failed...
We failed... We failed"





NIHIL MORARI
(hominis fabula finis)

1.4-3

"Save me"
"Help me"
"Need me"
Nothing will ever change
"Touch me"
"Heal me"
Mankind remains the same

Forests, oceans, bleeding
Nothing will ever change
Mankind drifting
Nothing remains unchanged

So nothing remains the same
But nothing will ever change
Nothing remains unstained

There is nothing more for you to see or
steal. There is nothing more so we can take
it away. No! There is nothing more for you
to see or steal. Hey! There is no one here
but you and me.

*You think we have developed fast; that
we're civilized and intelligent. I'll let you in
on a secret: we have developed Things! The
rest is simply knowledge passed on. Hell,
99% of humanity couldn't put together a
simple light bulb if you put a gun to their
heads! And the intellect rubs off on fear*

The year	
2,010 AD	6,823 Million people
2,020 AD	7,518 Million people
2,030 AD	8,140 Million people
2,040 AD	8,668 Million people
2,050 AD	9,104 Million people



Chapter IV

MACHINAUTICUS *Of the Ones With no Hope*





LATERICUS VALETE

1.5.1

2,060 AD 1.2 Million people...

OMNI
permanere?

1.5.2

We all need something to believe in...

I see us in you Nauticus
Will you go, travel on
Circling our fragile race
Will you come back to us
With the meaning of All?

I see us in you Nauticus
Will you go, travel on
Serving our fragile race
Will you come back to us
With the meaning of Life?



ITER IMPius

MARTICENA, SON OF MARS

(obitus diutinus)

1.5.3

Mr. MONEY:

I woke up today expecting to find all that I sought, and climb the mountains of the life I bought. Finally I'm at the top of every hierarchy; unfortunately there is no one left... but me.

I woke up today to a world that's ground to dust, dirt and stone. I'm the king upon this withering throne. I ruled every forest, every mountain, every sea - now there're but ruins left to rule for me. And you see, it beckons me.

Life turned its back on us. How could you just agree?

I woke up today to a world devoid of forests and trees, drained of every ocean, every sea. Just like a useless brick upon the shore the morning after the storm that swept the bridge away - relentless tide. No anger, just this relentless time that calls us all on, but...

I'm never crossing that line, leaving this world behind. I will stay on my own on this withering throne, I rule the ruins and wrecks and the dust, dirt and stone. I rule rage rod and rattling of bones.

I am on my own, I am all alone, I am on my own
I'm stuck forever here. Already cold. So cold...

I'm never crossing that line, leaving this world behind. I will stay on my own on this withering throne, I rule the ruins and wrecks and the dirt, dust and stone, and the rattling of bones. I rule every rage rod and ridge and this way.

I rule the ruins (ad lib)



MARTIUS/NAUTICUS II

I. MARTIUS

1.5.4
1.5.4.1
I'm at the line - I see it all
I am Nauticus and
I'm so much more
I am everything

I'm at the line - just at the line
I am Nauticus now
And so much more
I am all you know

I'm Everything. Everywhere
I am All. Omni
"BE"

II. NAUTICUS II

1.5.4.2
I am every forest
I am every tree
I am every ocean
I am every sea

I feel every spring arrive
I see every summer day
I see every autumn leaf (leave)
I see every winter night

For I am every forest
I am every tree
I am everything
I am you and me
I am every ocean
I am every sea
I am every breed in "BE"

I am every forest
I am every tree
I am everything
I am you and me
I am every ocean
I am every sea
I am all the breathing "BE"

And if you listen closely you might
hear whisperings in the silence of
the darkness, beautiful, yet distin-
guishable and beautifully clear. You
might hear the only answer
"BE" "BE" "BE"

Chapter V

DEUS NOVA MOBILE

...and a God is Born

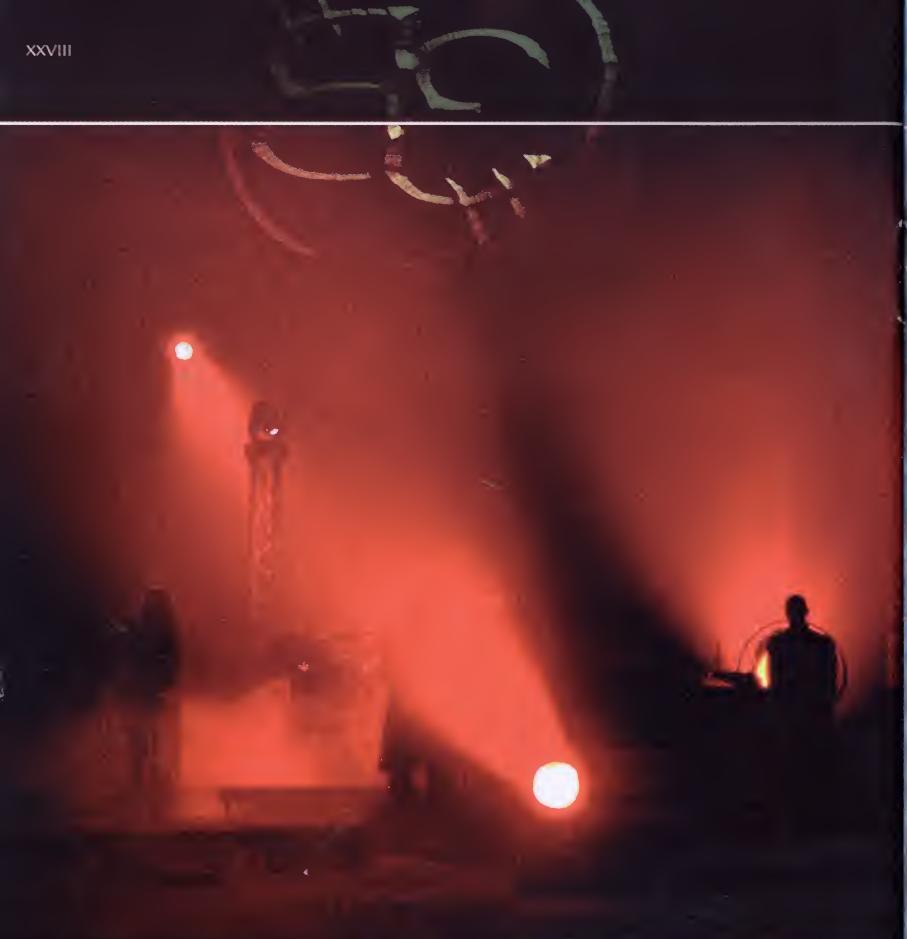
ANIMAE PARTUS II



"I am!"



PAIN OF SALVATION*The Orchestra of Eternity*



2: THE PHOTOS



ÅSA FLUTE

NILS-ÅKE CLARINET

KRISTINA VIOLA



ANETTE OBOE

SVEN-OLOF TUBA

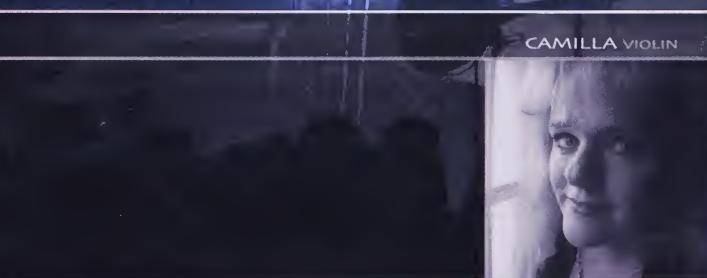


CAMILLA VIOLIN

DRIES BASS CLARINET

MAGNUS CELLO

MIHAI VIOLIN





3.1 LAYERS OF CREATIONAL SAW DUST (A BRIEF INTRODUCTION BY DANIEL GILDENLÖW)

The story of "BE" has been in my system for a long time. The first ideas popped up back in 1996, even though I didn't put them together then.

I had two parallel concepts that I revolved around when starting to put this concept together in the early summer of 2003. One was the idea that if God ever existed he might just have been as lost and seeking as we are - creating the world as an image of himself/herself just to simulate conditions that might tell him/her of his/her origin. The story was a cyclic story where Man creates an intelligent probe in our own image in order to find our origin and the answers to Life. It ended with this probe becoming a new God, creating the world all over again, arguing that all creation comes from an urge to understand oneself, and time is just a place through which we "move" in order to be able to perceive change. That's simply how our receptors work, much as our eyes interpret energy waves into colours. That's our specific way of seeing things.

The other concept derived from a sensation I had when I studied cultural history back in 1996. We were discussing myths and tales of creation as a way of understanding the development of art in different civilizations. Having those myths in print spread out before me I suddenly saw vague glimpses of a deep pattern. I felt this chill go down my back as I said to myself "Hey, something really happened here! This tries to tell us something, has tried to sur-

vive through thousands, maybe millions of years, to tell us something. But the use of contextual languages and settings elude us!" I'm not talking about the old flood similarities, I'm talking patterns that appear to be completely different things and happenings at a surface level, but when you take away language, semantics and imagine the situations as something more abstract, then the values all start to go in phase. I started to play with two possible solutions for this, for use in fiction (see, the good thing about fiction as a forum for scientific and/or philosophical ideas, is that it allows you to make that extra leap of logic. Thus you can quite efficiently sidestep or bypass those biased and usually very dominating sets of belief systems and trends that permeates your specific contemporary era and social context):

1. A pattern or matrix is stored in all life on Earth, reminding us of an origin or earlier state of being, just like the use of chlorophyll can be traced in plants that are not green - a layer of creational saw dust. When language develops the story takes different forms depending on our surroundings. Basic words are used to represent abstract values.
2. Extreme events took place on Earth long before our ancestors were widely spread or had a language. A story passed on either biologically (if you oppose the idea of biological knowledge, just study the life cycles of the hymenopterons), fading with each

generation, or by wordless re-enacting of the events, thus taking on the specifics of its context when language develops, much like in example 1 above + and by this time we are much more widely spread. An event so large that it stored biologically? In any case it indicates that this knowledge is of high significance for our survival, at least for a good deal of generations back then, even from an evolutionary, Darwinistic point of view.

As the concept started to grow I wanted to incorporate some more of the sociopolitical notions that concern me a lot and that, let's face it, make up a lot of our evolutionary process right now. I found very intriguing ideas that gently supported my ideas and made good bridges between the different topics, but I still had the problem that the concept was too "cold" and hard to relate to, much as I had problems with "One Hour by the Concrete Lake". I needed a human hub somewhere in this. It kept disturbing me until I recalled an idea I had a few years ago, for a short story about this business man who spends all his assets on cryobiosis, not to be revived until he is made immortal. When he finally wakes up he realizes after a while that there are no other beings left, no one else chose immortality since the world has been so destroyed and sterilized in man's quest to understand life and make money from it. A story simple enough but it unlocked a lot of other topics and, most of all, it added a human face to the concept, even though I decided to try and make the listener relate to the ones this business man addresses rather than the man himself.

Now when "BE" is finally put together from all these theories and ideas, its parts are so many and so detailed that there is no point trying to explain how they intertwine and support each other. I have to let the ideas into the hands of the listeners, with a hope that at least some of you will delve into all these books and topics and start adding it up. It's not necessary in order to enjoy the music or even grasping the surface levels of the concept, but I tell you, once you start you might become as obsessed with understanding the patterns as I have been, trying to distinguish the whole picture from the broken pieces of the puzzle still lying around. The magic always starts to happen when you have read some 30-50 books on completely different topics and then you suddenly go "Hey, wait a minute, if I combine the theory from this book with the main theme from this one, they add up to something very interesting..."

To start you off, I have enclosed the points of departure for the concept, or, the hypotheses so to speak, and I have added a list of key notions and words from all the topics I've been toying around with, and topped everything with a rather lengthy list of source material, even though, unfortunately, I have forgotten the bigger part of the sources that have helped me so much throughout this journey.

All-in-all, I have tried to give you a sort of blueprint, a rough map suggesting some different routes down which you may want to begin your own journey through "BE" - and trust me, the journey can be just as long as you desire. As for myself, I am happy to hand over the torch, and leave it on your doorstep with trembling hands. I have been living with it since 1996. I need to sleep.



3: THE CONCEPT

3.2 POINTS OF DEPARTURE (PERSONAL HYPOTHESES/THEORIES):

3.2.1 Extension of the Human Quest for Self-Knowledge

No being can remember the state of not being
 No being can recall the moment of being created.
 Every being with an intellect will strive to understand itself
 All beings learn about themselves from their surroundings
 All creation comes from an urge to understand the self
 All creation is an image of its creator
 All creation aims to shed light on its creator
 Level of consciousness in the above processes

3.2.2 The Interchangeable Notions of Gods and Slaves

The inevitable collapse and turning of hierarchical systems
 The creation of a "slave" will eventually lead
 to the enslavement of its "god"

Examples:

God/Religion

God creates Man to understand himself
 Man uses God as an excuse to make war

Money/Market

Man is controlled by demand in trading
 Man creates monetary currencies to simplify trading
 Trading chain is shortened, all is let in
 Money represents the equivalent of real value
 Real value starts to represent money
 Trade chain is lengthened; demand excludes people
 Man is controlled by the Market

Drugs.

Media

3.2.3 The Cycle of Divinities

God forms Mankind to understand its origin
 Mankind forms computers to understand its origin
 Computer forms God to understand its origin
 God forms...

In every process the new divinity pours all
 his knowledge into its creation

The creation IS the answer, but seeks elsewhere
 You can never map the process you are a part of



3.2.4 The Inevitable Destruction of the Grail

Not knowing where to look, we tend to destroy that very thing we seek
 Trying to understand Life, we sterilize the Earth we live on, where Life IS
 Trying to understand ourselves, we destroy the link to the system we are part of
 Trying to understand himself/herself, God creates Man
 Man overthrows God, echoing the pattern of every Tale of Creation

3.2.5 Tales of Creation

Looking at myths and tales of creation around the world you distinguish patterns
 Something happened here, something is buried in these stories

Deprive the stories of their actual words and contexts
 Look at the abstract patterns, the emotional symbols
 Imagine an event so large it transcends into physical memory
 Imagine a small population without language
 Imagine them dressing this story in words as they develop
 Imagine them using the only words they know – their basic surroundings
 A creational force can turn into a father, a river, a tree, the sky
 A preserving force can turn into a mother, a scarab, a bear, the soil
 This is the stuff of which religions are made
 Only, we need rules of engagement
 With these sets of rules, we will beat down all that opposes us
 But they are all the same, it's just that the concept is too big
 We can only take in the patterns
 It's like seeing one move in a game of chess
 "That pony like thing goes two forward and one to the left!"
 That's correct - for that single move
 Now, go ahead and play chess
 Form your whole system of beliefs on that one move
 'Cause you have been enlightened - touched by insight

3.2.6 The Shattered Mind

One Mind divides itself into millions of fragments to understand itself
 The fragments interact (Life on Earth)
 A blueprint is sent back with every life cycle
 Binary condition: life and non-life
 Increasingly, the fragments lose their connections
 (the malfunction of Jacobsen's organ in human beings?)
 The flow is disturbed - the one mind dissolves
 The fragments are but lost information
 Creation of new subordinates to re-create blueprint

3.3 KEY WORDS, THEORIES AND CONCEPTS STUDIED AND INCORPORATED INTO "BE":

FRACTALS

Patterns that repeat on several levels
The shape of a tree
- branch - veins in a leaf
Snow crystals
Social fractals, historical fractals, biological fractals

KINSHIP RECOGNITION

Social cooperation
Vomeronasal organ
(the human faulity link to the system?)
Degree of relatedness
Olfactory
Visual association center(s)
Theory of Mind
(Ability to differentiate between thought and reality)
Anterior temporal lobes
Histochemical similarity

ENDOCRINE DISRUPTORS

Center for Disease Control

TOWER OF BABEL

Folk lore
Sin Nombre outbreak (1993)

GAMES THEORY

Evolutionary stable strategies
(five out of six or more nice moves)

NEUROSCIENCE

MICROBIOLOGY



ANIMAL BEHAVIOR

BEHAVIORISM

GLOBAL WARMING

Current decrease of micro organisms
Unravelling of food chain
Fouling the nest

PROBES (investigating and communicative)

Ethnocentrism in selective process

EVOLUTION (perspectives)

Triune Brain theory
The R-complex

DARWINISM (natural selection in progress)

The apparent misuse of Darwinistic ideas in contemporary social reforms

THE 100TH MONKEY THEORY

THE CONCEPT OF ONENESS AND OMNIPRESENCE IN RELIGIONS

LEAVERS AND TAKERS THEORY

Semites 6,000 BC near Tigris
Hunters and gatherers
The rise of Agriculture

SIX LEVELS OF ETHIC AND MORAL POINT OF DEPARTURE THEORY

Rarity of sixth level, basically never reached before the age of 20
Never reached in an American President.:)
Altruism, Universalism
Gandhi, Jesus

MYTHS AND TALES OF CREATION

Similarities (deprived of semantics, focus on emotional patterns of value)

WATER

The condition for Life
Our ways of dealing with water
2% drinkable water on the whole planet
Contamination of ground water
Moves/flows by 1 meter a year or less

EXTREMOPHILES

TARDIGRADES

How to survive without water
Cessation of metabolism as the norm notion of death
Tardigrade tun metabolism 0.01%

Cryptobiosis

Cryobiosis
Osmobiosis - dehydration down to 1% or less of body water
Induced by different factors in surroundings
Tun State initiation
Synthesis of protective sugar
Trehalose to dehydrate cells

Anhydrosis

Anoxobiosis

Survival

Temperatures over +150 degrees C or +300 F

Almost 0 degrees Kelvin (-272 C or -458 F)

Ionizing radiation and X-Ray of 570,000 Roentgens (500 lethal to humans)

Resistant to Vacuum

Boiling alcohol, noxious chemicals

Pressures six times greater than the deepest ocean on Earth 6,000 atmospheres

Have been revived after hundreds of years in cryptobiosis
Can live virtually forever, in the tun state

How was this resistance developed in Earth conditions?

Unsupported by Darwinistic and Evolutionary theories

Hard to place biologically and evolutionary

At least 540 million years old
Fossils hundreds of million years old have been found

In these fossils they look exactly the same as today

Fixed number of cells

Sexual reproduction both
gonochoristic and parthenogenetic
Suctorial feeders, unique pair of styles
Panspermia theory

The spreading of Life through deep space, between planets

POPULATION

Biotic Potential versus Limiting Factors
Carrying Capacity

Maximum number of individuals sustained by environment

Exponential Growth (not Arithmetic)
Breaking Point inevitable for any Exponential Growth

Leveling out

Overshooting the Carrying Capacity

St Matthew Island example (1910)

Hunting animals to keep the numbers down

Apply the above theories on mankind
Mad Cow

Foot and Mouth

Plague

Fabricating and Industrializing Life on Earth

Crowding

Disrespect for natural cycles

Money, money, money

What happened 8,000 years ago?

Again, references to the areas around Tigris

Population chart 10,000 BC to 2,000 AD
Over-Population

Numbers or resources?

India: 16% of world population
India's use of global non-renewable resources: 3%

India's contribution to global trash & pollution: 3%

USA: 5% of world population
USA's use of global non-renewable resources: 25%

USA's contribution to global trash & pollution: 25%



HYPER INDIVIDUALISM

The growing reluctance to be part of a collective

The growing ridicule of notions such as Solidarity and Peace

To neglect taking part of social construction To remain a brick

SOCIAL AND NATIONAL PARANOIA

Life has a built-in talent for surprise and chaos

Control is elimination

Evolution in progress, again
The only way to win is to eliminate all competition

The only way to have full control is to eliminate every possible threat

The only way to feel utterly safe is to be the only living being

How far are we willing to go in order to feel safe?

ELECTROMAGNETIC FIELDS (contemporary daily exposures 4-8 mil x natural levels)

Behavioral effects

State view/Medicine view/

Military view

Lattice effect

World Health Organization

Removal of electromagnetic fields resulting in losing time tracking
Switching of the poles

3.4 CURIOS

3.4.1 Human World Population (Between 10.000 BC and 2.000 AD)

10,000 BC	1 Million	4,000 BC	7 Million
9,500 BC	2 Million	3,500 BC	10 Million
9,000 BC	3 Million	3,000 BC	14 Million
8,500 BC	4 Million	2,500 BC	20 Million
8,000 BC	5 Million	2,000 BC	27 Million
7,500 BC	5 Million	1,500 BC	38 Million
7,000 BC	5 Million	1,000 BC	50 Million
6,500 BC	5 Million	500 BC	100 Million
6,000 BC	5 Million	Year 1 AD	170 Million
5,500 BC	5 Million	500 AD	190 Million
5,000 BC	5 Million	1,000 AD	254 Million
4,500 BC	6 Million	1,500 AD	425 Million (less than half a Billion)
		2,000 AD	6,080 Million (more than 6 Billion!)

3.4.2 Parallels (Overshooting the Carrying Capacity)

1910 - Reindeer population on St. Matthew Island, Alaska:
1910: 4 male, 22 female deer 1930: 250 deer 1940: 2,000 deer 1950: 8 deer left

14th century - Bubonic Plague:
More than 125 million people die in Europe during a few decades

3.4.3 Life on Earth in One Year Parable

Years Ago	1-Yr. Cal. (clock)	Event	Geological Age
4.56 Ga	Jan 1	Formation of Earth	Hadean
3.8 Ga	Feb 20	Heavy Bombardment ends	Hadean
3.77 Ga	March 1	First life appears	Archean
2 Ga	Sept 12	Oxygen atmosphere	Archean
500 Ma	Oct 25	Macro fossils	Cambrian
475 Ma	Nov 20	Vertebrates	Devonian
300 Ma	Dec 7	Reptiles, Pangaea	Permian
200 Ma	Dec 15	Dinosaurs, first birds	Jurassic
65 Ma	Dec 25	KT asteroid extinction	Cretaceous
3 Ma	Dec 31, 15:00	Hominids appear	
100 Ka	Dec 31, 23:00	Homo sapiens	
10 Ka	Dec 31, 23:58:45	End of the last ice age	
6 Ka	Dec 31, 23:59	Plants domesticated	
200 a	Dec 31, 23:59:59	Industrial revolution	
30 a	Dec 31, 23:59:59.99	First human leaves Earth	

Notes: G=Giga=1,000,000,000; M=Mega=1,000,000; K=Kilo=1,000; a=anni=years (ago)

3.5 SOURCES

3.5.1 Some of the source literature

Malin Falkenmark - Livet Speglat i Vatten || Tore Wizelius (SIDA) - Vatten på Liv och Död || Reinhold Castenson - Världens Vatten || Anna Wieslander (SIDA) - Vatten Världen Runt || E. Corell/A. Swan - Vatten - en källa till konflikt || Hjärt-Lungfonden - Vattnet vi Dricker || Guðrun Utas - Vi har regn men inget vatten || J. Eder/A.-K. Olsen - Det Militära Hotet mot Miljön || Lars Lundgren - Vattenföroringen || Bydén/Larsson/Olsson - Mata Vatten || Ashok Swain - Managing Water Conflict - Environment & Conflict (report No. 37) - Environmental Trap (report No. 41) || Edwin A. Abbott - Flatland || Ernest Becker - The Denial of Death

3.5.2 Other literary sources

Source literature from "One Hour by the Concrete Lake" and "Water War" || Course literature from my Ethics class || Course literature from my Gender in Education class || The source literature for the arguing/reasoning essay "The Apes of Wrath" that I wrote with some friends back in 1999, and the source literature I used for my class speech regarding the Triune Brain theory, also in 1999 || Cultural history course material during the Aesthetics course || Coarse literature during my PeaceWork studies at GU || Course literature from my physics course "Ionizing Radiation" at GU || Countless TV documentaries, articles and magazines || Historical books and books on Egyptian history || Ordfront Magasin || Illustrerad Vetenskap || Alt om Vetenskap

3.5.3 Some notes on the literature

Some of the above books and sources are good, some are bad - but all tell us something about the topics I've been dealing with. In other words, some of the books might indeed proclaim the diametric opposite to what I believe myself, but, as I said to myself when I entered a course on ionizing radiation physics - "Know your enemy!" Others might not be more than OK or, in my opinion, might fail to draw all the available and suggested conclusions, but still contain several crucial points of theory that happen to be very interesting, like Hecht's, Brown's and Quinn's books.

Some of the sources are not sources so much as they are mirrors or reflectors of the main ideas in "BE". Some of the books I have read during or even after the completion of the concept - but I find them to be of interest for those devoted enough to go deeper into the hypotheses presented in it. "BE" transcends album form or any other fixed media - it is a realm of thought, and those thoughts will continue to grow and intertwine. None of the above sources present the ideas and theories that created "BE" - but they all have small key fragments that might make you connect two seemingly non-related topics and get a new perspective. See this list as a map of some of the nodes in a big fractal net in which the connections you make yourself is the most important function.

For what it's worth, I highly recommend Carl Sagan, Lars Gustafsson, Douglas Adams, Desmond Morris, Bill Bryson and Kurt Vonnegut (well, that's an odd handful for you). Have fun!

3.5.4 Online sources

For the up-to-date and always growing source list for "BE": <http://www.painofsalvation.com/be/sources.htm>



FRÉDRIK HERMANSSON



JOHAN HALLGREN

4: THE CREDITS

4.1 THE CAST AND CREW

4.1.1 *Pain of Salvation:*

Lead Vocals, Electric & Acoustic Guitars, Mandola, Percussion:
DANIEL GILDENLÖW
 Electric & Acoustic Guitars, Vocals, Percussion:
JOHAN HALLGREN
 Grand Piano, Harpsichord, Percussion:
FREDRIK HERMANSSON
 Fretted & Fretless Basses, Double Bass, Vocals, Percussion:
KRISTOFER GILDENLÖW
 Drums, Percussion:
JOHAN LANGELL

4.1.1 *The Orchestra of Eternity:*

1st violin: MIHAEL CUCU
 2nd violin: CAMILLA ARVIDSSON
 Viola: KRISTINA EKMAN
 Cello: MAGNUS LANNING
 Flute & Recorder: ÅSA KARLBURG
 Oboe: ANETTE KUMLIN
 Clarinet: NILS-ÅKE PETTERSSON
 Bass clarinet: DRIES VAN DEN POEL
 Tuba: SVEN-OLOF JUVAS

4.2 THE BACKTRACK

4.2.1 *Musicians*

Dea Pecuniae Vocals:
CECILIA RINGKVIST
 Church Organ: MATS STENLUND
 Harmony Vocals, Choirs, Guitars,
 Keyboards, Samplers, Chinese Archos:
DANIEL GILDENLÖW

4.2.2 *Voices & Sounds*

Animae Narration: DONALD MORGAN
 DONALD K. MORGAN, ALEX R. MORGAN
 News Casts:
 KIM HOWATT, JIM HOWATT
 Miss Mediocrity:
 BLAIR WILSON, GABY HOWATT

4.2.3 *Production*

Backtracks recorded at:
FIVE LEGGED MONKEY STUDIOS BY DANIEL GILDENLÖW
 Church Organ recorded in:
KLOSTER KYRKA BY DANIEL GILDENLÖW
 News Casts recorded at:
PUNCH & PIE STUDIOS BY JIM HOWATT
 Mixing & Mastering:
DANIÉL GILDENLÖW

4.2.4 *Messages to God*

During a few weeks in the Indian summer of 2003, the subscribers of the Pain of Salvation news letter (The Letters of Loss at www.painofsalvation.com) were given the chance to participate in "BE" by calling to God's answering machine. The rules were simple - do whatever you feel like, but do it full-heartedly. The feedback was amazing. Hundreds of people spilled their guts, laughed, cried, shouted, cursed and thanked, asked for help and forgiveness. The listening process was a tumbling ride through a wide spectra of emotions, both beautiful and frightening, and it was very hard to pick the handful that eventually made it to the album. By bringing their own selves into the realms of our music, they all helped in creating, in our own opinion, one of the most touching and moving tracks we have ever recorded, and for that we are very grateful.

4.3 THE PROJECTIONS

4.3.1 *Production*

Filming: PER HILLBLOM, DANIEL GILDENLÖW, PAIN OF SALVATION
 Editing:
 PER HILLBLOM, DANIEL GILDENLÖW
 MOSSE MOBERG (LIMEWORKS)
 Audio Mixing: DANIEL GILDENLÖW

KRISTOFFER GILDENLÖW



JOHAN LANGELL

Surround AC3 Compiling
& DVD Authorizing:
ALFRED MAGNUSSON (DIZZY DUCK)

Props:
PAIN OF SALVATION, PER HILLBLOM
CECILIA RINGKVIST

Rain Special Effects Engineer:
STIG HEDLUND

4.3.2 *Locations*

VILLA NOVA (ESKILSTUNA)
BARVA (ESKILSTUNA)
PUB ST. ESKIL (ESKILSTUNA)
SMT BLÅ SALEN (ESKILSTUNA)
ICELAND

4.3.3 *Actors*

Dea Pecuniae: **CECILIA RINGKVIST**
Animaæ: **DONALD MORGAN, DONALD K. MORGAN, ALEX R. MORGAN**
Mr. Money: **DANIEL GILDENLÖW**
Miss Mediocrity: **ELIN IGGSTEN**
Second Girl: **SARA WICKSTRÖM**
Dancing Silhouettes:
ELIN IGGSTEN, SARA WICKSTRÖM
Guys in Pub: **FREDRIK HERMANSSON, MIKAEL MATSSON**

4.4 THE STAGE PRODUCTION

Producers:
JONAS BURMAN (SMT)
INGE LA MALMBERG (SMT)
PAIN OF SALVATION

Stage Design:
DANIEL GILDENLÖW, ULF ENGLUND

Lighting Design & Engineering:
ULF ENGLUND

Choreography: **DANIEL GILDENLÖW**
ULF ENGLUND, SOFIA PERSSON

Choreographic Consultant:
OSSI NIISKALA

Costumes:
SOFIA PERSSON, ELLA IGGSTEN

Security, Stage Executive, Lighting Assistant:
SOFIA PERSSON

Guitar Tech, Stage Assistant:
GUSTAF WISTRÄND

Technical Coordinator:
ANDERS WESTBOM:

Rehearsals Coordinator:
JAN LEVANDER

Catering: **CAFÉ KAKA**

Graphic Design & Production of
Kick Drums: **MULTIPLICERA**

Production Assistants: **KATARINA LARSSON**
MONICA GEDDA, BARBRO ERICSSON

Informer: **ULF THÖRN**

4.5 THE DVD PRODUCTION

Producer: **DANIEL GILDENLÖW**

Executive Producer: **INSIDEOUT**

Filmproduction: **LIMEWORKS**

Editing: **MOSSE MOBERG - LIMEWORKS**

Sound & Recording Engineers:
LARS LUNDIN, ALFRED MAGNUSSON

Pre-Mixing, Backtrack Mixing:
DANIEL GILDENLÖW
AT FIVE LEGGED MONKEY STUDIOS

Mixing: **FASCINATION STREET**
BY **JENS BOGREN**

Mixing Assistants: **DANIEL GILDENLÖW,**
FREDRIK HERMANSSON

Mastering:
THOMAS EBERGER AT CUTTING ROOM

Mastering Assistant: **JENS BOGREN**

DVD Interface Artistic Design:
DANIEL GILDENLÖW, MOSSE MOBERG
OLA DIÖS, LIMEWORKS

Artwork: **DANIEL GILDENLÖW,**
THOMAS EWERHARD

Photos:
Live photos and band photos:
LARS ARDARVE

Orchestra portraits:
DANIEL GILDENLÖW,
FREDRIK HERMANSSON

Flow chart pics and backgrounds:
LARS ARDARVE, PER HILLBLOM
DANIEL GILDENLÖW, KIM HOWATT

Authoring:
OLA DIÖS - LIMEWORKS

4.6 THE CREDITS

4.6.1 Original Credits

Thomas Waber for being Thomas Waber; Jonas Burman and SMT for having the courage; Per Hillbom and Alfred Magnusson for efforts beyond the limits of decency and sanity (you blend right in guys); Jens Borgen for just being so great with all the "killer" - som vi skrattade; Pub St. Eskil for putting up with us during a weird afternoon of filming; Cecilia Ringqvist for lending us her beautiful voice; Elin Iggesten, Sara Wickström and Mikael Mattsson for being so pretty on film; the Morgan family for taking the time and walking the fields of Barvo to and fro; Mats Stenlund, our all-time organist; Klm and Jim Howatt for helping us out every time we need it, no matter how short notice it may be; Jan Levander for all the kind words and great help; Ulf Englund for doing great lights during the live production; Lars "Ludde" Lundin - sound as above; Johanna Iggesten for invaluable help those Insane days just before the premiere; Ossi Niskala; Sofia Persson for being Mr. Money's personal assistant during the live performances of "BE" as well as helping out with costumes and basically everything crucial on stage; Anders Westbom for being a great help with everything as always; Gustaf Wistrand for being the live guitar tech and stage hand; Multiplicera; Christer, Kaj and Petri at First Music for lending us stuff, providing crisis equipment on short notice and for having supported us through all those years when we were not as rich and successful and pretty as we... well... still supporting us in other words; Ella Iggesten for Fredrik's great costume; Rig Hire, Cafe Kaka; Eskilstuna Kommun: Sveriges Radio P4 for providing the live recording possibilities; Balsta Musikslott; Limeworks; Tomas Opava; Sunkan förstas; "Henkan" for providing us with those impressive junk yard steel barrels; Ingela Malmberg, Katarina Larsson, Monica Gedda, Barbro Ericsson, Anita Hedlund and Ulf Thörn; and Lars Ardarve for apparently being unable to take bad or even mediocre pictures!

Thomas, Michael, Dirk, Oliver and Thomas (yes, there are two) at InsideOut; Jim, Bob and Eric at InsideOut America; Tomme, Theo and Pontus Holpon at RoastingHouse; Moises at Hellion; Naohiro and Hiroshi at Avalon; Kaj at Scandinavian Songs and all the others at the labels and companies working for us and believing in us.

Finally we wish to thank our great fan clubs and all the lovely people who run them and join them, our continuously growing crowd of devoted fans around this semi-insane globe called Earth, and all our families and girlfriends and wives for not leaving us even though we sometimes deserve it; for being absent and... simply musicians. There are no words...

Daniel also wishes to thank Mike Portnoy, Paul Gilbert and Dave LaRue; Ron Jarzombek; Daniele Liverani and Dario Ciccioli and of course the guys in Flower Kings. A bunch of hugs to Jens and Roine for all the good advice!

4.6.2 Additional Credits

First Music - Music Equipment
Rig Hire - Sound Equipment
SR P4 Radio - Sound Recording Equipment
TwentyFourSeven -
Video Recording Equipment
Balsta Musikslott - Rehearsal Room
Eskilstuna Kommun - Lokomotivet Venue
Jan Levander - Music Sheet Correction
and Printing
"Henkan" - Junkyard Steel Barrels
Anita Hedlund - Planner of School Shows

A huge thanks to everyone who called and left messages on our answering machine for the Messages to God In Vocari Del. Your contribution to that song and this whole concept is invaluable!

Thanks also to all of you who came to see this show from all corners of the world - we will never know all your names but we will love you just the same.

Warm hugs to all the Pain of Salvation fan clubs around the world, now under the protective wings of our IFC (International Fan Club).

4.6.3 Endorsements

Parker Guitars, Laney, Line6, FireWire Strings,
Mayones, Sabian and Vic Firth

4.6.4 The Music

Concept, research and original stories by
DANIEL GILDENLÖW

All music, lyrics, narrations and texts written by **DANIEL GILDENLÖW**, except "Iter Impius": music by **FREDRIK HERMANSSON** and lyric by **DANIEL GILDENLÖW**

All orchestral arrangements by
DANIEL GILDENLÖW, except "Iter Impius" by **FREDRIK HERMANSSON** and "Imago" by **JAN LEVANDER** and **DANIEL GILDENLÖW**

Recorded live at LOKOMOTIVET, Eskilstuna on the 12th of September, 2003
(No re-recordings have been done)

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management@painofsalvation.com
booking@painofsalvation.com

DANIEL GILDENLÖW



5.1 CHANGE THE WORLD!

You may now leave "BE"...

"I CANNOT REMEMBER NOT BEING."

Prologue

01. ANIMAE PARTUS ("I AM")

"BE" (CHINASSIAH)

I ANIMAE PARTUS
All in the Image of

II MACHINASSIAH
Of Gods & Stoves

III MACHINAGEDDON
*Nemo Idoneus Alterat
Qui Responderet*

IV MACHINAUTICUS
Of the Ones With no Hope

V DEUS NOVA MOBILE
...and a God is Born

DVD EXTRAS:

COMMENTARY TRACK

RELIGIOUS FANATICS TRACK

NINE DAYS (SHORT FILM)

NIHLUM FUCKUPUS

SLIDESHOWS

ADDITIONAL MESSAGES TO GOD

WEB ACCESS... AND MORE...

PLUS A HIDDEN MENU WITH THE REAL COMMENTARY TRACK, A SECRET GUEST,
AN ONLINE CONTEST AND OTHER WEIRD BUT INVALUABLE ITEMS AND FEATURES OF
QUESTIONABLE NATURE AND PROBABLE LACK OF MENTAL HEALTH.
FIND THE CLUES INSIDE...

Region code 0 NTSC Language: English Dolby Digital 5.1 + 2.0 DVD 9

INSIDEOUT DVD LC01414 SPV



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INSIDEOUT

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DVD



RAIN OF
SALVATION

The Orchestra of Eternity

RAIN OF SALVATION

ORIGINAL STAGE
PRODUCTION

